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THE ARCHITECTURAL LEAGUE EXHIBITION.

THE seventh annual exhibition of the Architectural League of New York was opened on Thursday, December 24, and will remain open until January 9, 1892. There are two galleries, one of which is occupied almost entirely with architectural plans and sketches, and the other gallery is filled with decorative art exhibits. Prominent among the architectural designs are designs of the various buildings composing the World's Exposition, to be held in Chicago, Ill. There is an elevation of the Administration Building, designed by Richard M. Hunt, architect, of this city; the Manufacturers and Liberal Arts Building is designed by George B. Post; the Galleries of Fine Arts are designed by C. B. Atwood, architect, and the Mines and Mines Building by S. S. Beaman, architect, of Chicago. The Agricultural Building was designed by McKim, Mead & White; the Agricultural Hall is by W. I. B. Genny, architect, of Chicago, and the Machinery Hall is by Peabody & Stearns, architects. The designs of the buildings as a whole are commodious and well suited for the purposes to which the various buildings are devoted. The styles follow the French modification of the Renaissance, which might be aptly termed the "Exhibition Renaissance" style. The designs convey the impression of being more or less copies of similar buildings erected in Paris, and there is but little originality shown in the conception of any of them.

Other important exhibits are the competitive designs for the cathedral of St. John the Divine, to be erected in this city. Messrs. Wm. R. Porter and R. H. Robinson, architects, exhibit a Norman conception of the cathedral, having four spires of equal height surmounting same. A competitive sketch by Messrs. Huss & Buck, architects, is in the pointed Gothic style, the plan very much resembling that of Westminster Abbey. The revised and finally accepted design, by Messrs. Heins & La Farge, architects, is also in the Gothic style. We would respectfully suggest to the projectors of the cathedral that there are enough Gothic and Norman cathedrals in the world, and that the time has arrived when the money would be much better expended on a building of a more original character than any of the designs submitted in the competition. Gothic art in particular, however sacred its associations may be, is entirely unsuited to the United States. It belongs to an alien age in Europe, an age of war, plague and famine and affliction. The present age is not Gothic in its intensity of feeling, and therefore a cathedral less hieratical in its architecture and less liable to crumble away under the influence of the American climate is to be desired. The Greek temple has become altogether too common a structure by its infinite reproduction to demand much respect, and we would suggest a building that would be a blending of Hindoo architecture with the Italian Renaissance as the most suitable for the cathedral of the present day. As it requires time to elaborate a pure style, it would be foolish to recommend an entirely new order of architecture. We must, therefore, content ourselves with an artistic modification of something that has already been perfected, and in the styles indicated a harmony could be secured that would be grander than anything yet seen on earth.

There are some good furniture sketches by C. A. Lauderkin of Boston, and Mr. Francis H. Bacon of the same city contributes a sketch in colors of the tap room of a Philadelphia club.

Right over the doorway opening into the gallery

containing the decorative exhibit is a magnificent painting by Louis J. Rhead, the artist, the subject of which is Progress giving Peace and Abundance to the Arts and Industries. It is a magnificent conception, taking the form of a lunette, and such a composition as this ought to fill a place in some of the buildings of the World's Fair. There is a decorative harmony of composition and color that lends great richness to the conception, and the picture is an example of modern design working on a classical basis.

Inside the doorway there is an exhibit of door casings with brackets for supporting an Indian bay window in carved teak wood, loaned by Lockwood De Forest. There is a collection of vases of the Directoire epoch, with garlands and figures modeled by Goutiere, loaned by Mrs. Henry Draper, and there is also a collection of First Empire silks and stuffs, furniture ornaments, original wood carved models for consoles of Versailles, and a bronze bust of Napoleon the First, cast after his death at St. Helena. These articles, together with Empire candelabra and mantel brackets are exhibited by George A. Gleanzer. There is a very beautiful mantel designed by Edward Hamilton Bell, and there is quite a number of ceiling designs in colors exhibited. There is a sketch for a music room ceiling in Mr. Rockefeller's mansion in Tarrytown by George W. Maynard, who also contributes several sketches of panels in the Plaza Hotel of this city, and a panel in the restaurant ceiling of the Hotel Imperial. Mr. Charles Lamb exhibits a memorial reredos and marble mosaic, the subject being "The Last Supper." Mr. Louis J. Read also exhibits a stained glass design for a nursery window. Mr. John La Farge exhibits quite a number of water color drawings made in Japan, Tahiti, and Samoa. Mr. J. J. Morrison exhibits two admirable friezes in plaster, the designs being garlands and cupids in low relief.

There is a collection of bric-a-brac worth looking at in the form of old Spanish brass lamps, antique Moorish mosque lamps, Dutch candlesticks, old German beer tankards in hammered copper, Italian copper repousse work, old Spanish water jars, old Russian sconces, and there are carved and gilded columns taken from an old church near Cadiz, Spain, of curious workmanship.

There is an admirable cartoon designed by Walter Crane for the Murphy window in St. Paul's, Newark, N. J., consisting of three angelic figures representing Faith, Hope and Charity.

The Architectural League of New York in conjunction with the Society of American Artists and the Art Student's League of New York, are about to erect a new Fine Arts building on 57th street, between Broadway and Seventh avenue. The building will form a rectangular 75 feet wide by 200 feet long. The competition for the design of the facade was open to all the members of the Architectural League of New York. Thirty seven designs were submitted, and the design ultimately selected was by Henry J. Hardenberg. The base of the building is to be of pink granite, and the remainder, including the carving, of Indiana lime stone. The design is in the style of the Italian Renaissance, the facade of the building being very beautiful. The building will be completed by September 15th, 1892.

PARQUET FLOORS.

"THE fashion of laying floors with variously colored woods disposed in patterns," says Mr. George Halbert, the Brooklyn specialist in hard-

wood floors, "originated in France, where it has long been much in use. The term parquet was originally applied to floors which were framed in compartments of about three feet square, each divided into small square or lozenge panels, with the panels grooved in, so as to be flush on the upper surface.

"There are different ways in which the floors can be laid, are there not?"

"Well, the term covers four methods of laying them, and may include any desired pattern or number of colored woods. The first and most common way is to lay tongued and grooved boards diagonally or in patterns, usually seven-eighths of an inch thick. The second method is to make blocks seven-eighths of an inch thick, cut and fitted together of any desired size, usually twelve or twenty-two inches square. The third method is to make up the design required from lumber one-fourth of an inch thick with the edges glued together, and this pattern glued to a backing of hard wood. These are called veneered floors, which are often used in rooms where the floors have already been laid. It requires about the same space as an ordinary carpet, as regards thickness. There is also a patent process which consists of uniting small blocks of wood by means of lead, and forming squares with the ends of the wood exposed to wear."

"Do you follow any rule as to contrasts of color employed?"

"As a rule, in laying parquet floors, strong contrasts of color should be avoided, as also too many colors. A combination of woods of similar color, but different grain, gives the best effect. The hall should not be glaring, and a simple pattern of two kinds of oak, or oak and ash, gives very satisfactory results. The dining-room floor may be more elaborate, and the library will bear stronger contrasts."

"What about the designs used?"

"Design is a question of individual taste, and no definite rule or direction can be given. I publish a book of patterns merely as suggestions to my customers."

"Speaking, generally, parquet floors (indeed all floors in good work) should be thoroughly kiln dried and laid after all other work is completed. A level surface is essential in order to avoid dressing the floor after it is laid. The blocks or strips of flooring should be surfaced on the under side, as well as on the top, when very little trouble will be experienced if the surface upon which the parquetry is to be laid is comparatively level."

F. WEBER & CO.

MESSRS. F. WEBER & COMPANY of 1125 Chestnut street, Philadelphia, Pa., manufacturers and dealers in artists' materials, have recently issued a catalogue of works on art, containing designs for architects, fresco painters, sculptors, engravers, lithographers, cabinet-makers, upholsterers, metal and wood workers, glass painters, textile workers and designers in all branches of art. They have classified the works in their catalogue to facilitate the finding of a book for any special class of art work, and have made arrangements with the leading publishers of such works in Europe, to keep their stock supplied with the latest and best art publications.

For designers they have recently introduced what is known as the "Sphinx Adjustable Drawing Table," which is of a very simple and durable construction. The legs of the table are firmly keyed to the

ties by means of wedges, and these, together form the trestle which supports the drawing board. Lugs are fastened underneath the drawing board, allowing it to swing around in any position. The front part of the board is also provided with lugs, to which two adjusting racks are screwed. These racks have inclined indentations which rest on pins with a head to prevent their slipping off. The last indentation on the rack will set the board horizontal, and bring the table to the average standing height. A box of the length of the trestle is attached to the latter for holding all necessary drawing tools, and to the right side of the trestle is screwed a bracket for holding pencils, ink, etc., while at work. The price depends upon the size of the drawing board, the 22x31 inch size costing twelve dollars.

W. & J. SLOANE.

IN the Oriental rug department of the above firm are being exhibited some fine examples of Persian and Turkoman rugs. Many of the latter are made of fine camel's hair, and are exceedingly soft and durable. The Sene rug is of Persian manufacture, and has a closer fabric and better coloring than perhaps any other form of Oriental rug. A rug of very moderate dimensions will contain over four million separate stitches. Bokhara rugs are a well known variety of the Persian rug, and are in great demand. The Sarak is also of Persian manufacture, and of all these varieties the firm have a large and varied stock.

Mr. Holland, the traveling representative of the firm, is at present on his way to India to purchase rugs. In India rugs are no longer made by convicts in jails, but are manufactured by outside firms.

The firm have a large assortment of Turkish rugs, of which the Hamide, which is a large, loosely hand-woven rug, is sold at popular prices. A general looseness of pile and spreading of pattern characterizes the Turkish rug.

Messrs. W. & J. Sloane are at present furnishing and decorating the new Proadero Club House in Providence, R. I., the various apartments of which are furnished in correct styles, and we hope in our next issue to illustrate the work the firm has done in furnishing this sumptuous club house. The work is being carried out under the supervision of Mr. W. J. Vieau, manager of the upholstery department of the firm, and under the competent hands of this gentleman magnificent results may be expected.

PYROGRAPHY.

F. W. DEVOE & CO. are advertising a Pyrographic outfit containing a full set of working materials to wit; A complete set of tools, consisting of pattern attachments, with one platinum point vulcan bulbs and tubing and lamp. The price of the complete outfit, in a neat wooden box, with full directions for the work, is \$8.50. There is a flat point double the thickness of the ordinary tool for carving very large spaces, and there is a finer point of conical shape for small or intricate designs. The pattern points in general use are diamond or heart shaped, round or oval, trefoil or star shaped, and some are in the form of curves. By using one or more of these forms according to a given design beautiful effects are obtainable, and an endless variety of forms can be produced by a little ingenuity. The work can be simple or magnificent as the worker desires, and wherever ornamental wood can be used Pyrography can be applied.

FRANG & CO.'S PUBLICATIONS.

THIS well-known firm of art publishers, whose name is a household word for all that is original and beautiful in holiday art publications, have outdone all previous efforts in the production of fine art pictures, etchings, art novelties, and Christmas and New Year cards and calendars for the present season.

A humorous fine art picture, entitled "The Prize Piggies," by Miss S. A. Wynn, is a magnificent spec-

men of the lithographer's art, and will have a phenomenal success as a nursery picture.

In art books, a magnificent publication is entitled, "Places that Our Lord Loved," by Frederick W. Farrar, D. D. The illustrations are water-color sketches of Nazareth, Jerusalem, Gethsemane, and other places in the Holy Land, from sketches by F. S. Matthews. There is a portrait of the author, and the book is bound in an illuminated cover.

"Bits of Old Concord, Massachusetts," is another art book, containing six charming full-page illustrations in photogravure of the haunts of Emerson, Thoreau, Alcott, and others, with descriptive text. It has a quaint cover design, ribbon tied, and will form a charming holiday book.

There is a dainty little book, entitled, "Rose Time," by Mary A. A. Conroy, filled with pottery and beautiful delineations of great red and yellow roses in jars. The cover is delightfully decorated with roses and yellow ribbons on a cream ground.

In shaped booklets there is one entitled, "Bonnets and Hats," Portrayed from Youth to Age," the poem and design by Miss Mary H. Huntington, illustrated by Mary A. Goodwin. It is a beautiful book stamped out in the shape of a bonnet, and illustrated with the hood of a baby, with a baby's face on the first cover, and the cap of an old lady, with the old lady's face, on the back cover. It is printed in the usual decorative style of Frang & Co., and filled with illustrations of hats of all styles and ages.

"A Day's Fishing" is the title of a Christmas book shaped like a fish basket, and decorated in imitation of woven basket work. The story is told in verse by Lucie A. Harlan, and the illustrations are by F. Schuyler Matthews. A unique art book of this kind deserves an extensive sale.

"The Old Farm Gate," the verse by Lurabel Harlan, and the illustrations (in color), by Louis K. Harlon, is a holiday book in the shape of a farm gate. The front cover is cut to represent the bars of a gate, through which is seen a glimpse of a pretty cottage amid the trees.

"Christmas Salad," after Sydney Smith, illustrated by Lizzie K. Harlon, is a little booklet in the shape of a lettuce leaf, the counterfeit resemblance being very realistic. The illustrations are in monochrome, and the leaves are fashioned with ribbon, to which is also attached a card with Christmas greeting.

"A Tennis Set in Picture and Verse," written by Lucie A. Harlon and illustrated by F. Schuyler Matthews. The various soliloquies of the sentimental De Jones are wittily expressed by the illustrator, and the dainty booklet will be prized by youths and maidens whose feelings are thus happily described.

In calendars there is "The Zodiac," by Lisbeth B. Humphrey. A colored illustration accompanies each month's calendar. The cover is decorated in red, blue and gold, and the pages held together with a piece of ribbon.

A watermelon calendar has a realistic watermelon for a cover, inside of which are twelve colored children, illustrating the months. Together with the calendar of the days of the year, information is given as to the date of eclipses, postal rates, and so on.

"Girls with Umbrellas" is a fine screen-shaped calendar, with beautiful children holding umbrellas in different positions, while the book has a calendar of the months of the year, together with information as to festivals, eclipses, postal rates, etc.

There is a dainty little rose calendar, the covers of which are stamped out in the shape of a rose and illuminated with crimson roses. The interior is a calendar for the year. Another calendar for 1892 has decorations of little girls in costumes representing Spring, Summer, Autumn and Winter.

One of the most unique productions is a pansy calendar having a row of pansies lithographed in their natural colors, stamped out in the shape of the flower, and arranged to stand. There is a yearly calendar inside.

In Christmas cards, one represents the head of a dainty girl, enclosed in a Rococo panel, around which is intertwined a wreath of tea roses, beautifully lithographed in colors.

To enumerate the endless variety of beautiful things produced by Frang & Co., that make Christmas and the New Year memorable festivals for both

old and young, would be an almost endless task. Many of the choicest conceptions of former years are reproduced, making the present season's wealth of art novelties a boundless delight.

LITERARY NOTICES.

WIDE AWAKE promises a great many things for 1892. The serial stories will be "The Lance of Kanana," a brilliant story of Oriental adventure and youthful patriotism by Abdel Ardavan. "Jack Brerton's Three Months' Service" is a true story of the civil war by Mrs. Mariah MacIntosh Cox. "That Mary Ann" is a girl of our own day, and the story is by Kate Upson Clark. Two common sense, real girl sort of girls will describe their experience and opinions under the title of "The Writings down of Dorothy Holcomb." A new kind of Indian story will be written by Mrs. Harriet Maxwell Converse. In the way of adventures, Lieut. Col. Thorndike will describe a dozen thrilling adventures in various parts of the world, all of which are strictly true.

This brilliant children's magazine provides perfect entertainment for the passing hour. The short stories will be "How Christmas Came in the Little Black Tent," by Charlotte M. Vaile; "Christy Ann's Rezavoy Picnic," by Mary Hartwell Catherwood; "The Morlarity Duckling Fair," by Florence Howell Hall; and others by Capt. Curtis, Jessie Benton Fremont, Margaret Sidney and others. WIDE AWAKE contains one hundred pages each month, and the price is only \$3.40 a year. The D. Lathrop Co. of Boston, Mass., are its publishers.

SIR EDWIN ARNOLD, in the December FORUM, gives a description of Tennyson. Everybody knows by photograph the manner of man Lord Tennyson is, —surely a beautiful face if ever the adjective could be applied to masculine features, and never more beautiful in any stage of life than now, when age has fixed all the finer features and lent them a new dignity and majesty. Everybody is familiar with the broad forehead, the clear, deep eyes, the strongly cut nose, and finely chiseled lips, the long hair fringing those temples,—shrines of high thought,—and the genial, massive and commanding aspect of the poet. Albeit past his eighty-second birthday, Lord Tennyson's figure is only weakened, not broken, by age. His hair preserves much of its old, dark color, and, excepting in places, is hardly more than "sable-silvered." His spirit is as alert, his glance as keen and alight, as ever.

THE second part of Mr. James' "Chaperon" opens the ATLANTIC MONTHLY for December, and is another of the odd but clever stories with which Mr. James is fond of quizzing the public. This is followed by a paper (to be the first of a series of such articles) on "Joseph Severn and His Correspondents." The correspondents are Richard Westmacott, the painter; George Richmond, the painter, and others; but the most interesting letter of the series is from John Ruskin, giving his first impressions of Venice. Professor A. V. G. Allen writes sympathetically of "The Transition of New England Theology," a paper which is based on the teachings of Dr. Hopkins; and Mr. Lafcadio Hearn continues his Japanese sketches in a paper on "The Most Ancient Shrine of Japan," a shrine never before visited by a foreigner, and the treasures of which Mr. Lafcadio Hearn describes with his usual vivid color. Miss Reppier has a paper on "The Praises of War," and tells about the poets who have sung them, giving quotations from some of the most stirring war ballads and war songs which celebrate "the deeds that belong to all ages and all nations, a heritage for every man who walks this troubled earth." There is a paper by Professor Charles H. Moore of Cambridge, on "The Modern Art of Painting in France," and a most valuable essay on "Richard Third," by the late James Russell Lowell, —an essay which, it will be remembered, was read some years ago at Chicago, but which has never before been printed.

The editor announces for the January number the beginning of a serial entitled "Don Orsino," by